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the impress of national scenery. *Bieler* and *Hodler* assert themselves here.

The portrait by *de Beaumont* is better than his landscape, and the same is true of *Charles Giron*. *Hans Sandreuter* gives in "Il decamerone" a poor imitation of Botticelli, but he is better in the other canvases. *Louise Breslau's* pastel portraits are clever, but too colorful and superficial.

ITALY.

Italy is made exceptionally interesting by three men: *Segantini*, *Boldini*, and *Michetti*.

Jean Segantini is well represented by his large triptych, unfortunately left unfinished at his death, "Nature, Life, Death." The work of this master, in all its peculiarity, always impresses one with its deep thought. Those high Alps, given in every detail, are fused together and become one grand panorama, and when he adds thereto human interests his canvas becomes almost symbolic.

Boldini is here with four portraits, entirely different work from that of his lately deceased compatriot. These people are not pleasing; they have something irritating in their expressions, one gets nervous by looking at them; long, thin, people with pointed bent fingers, mocking eyes, and peculiar smiles—yet they are fascinating.

Michetti has two artistic natures. Look at his strange, large compositions, "The Serpents," a half-heathenish procession, and "The Maimed," a weird imagery. Then take in the two small canvases, with tender pink and light green, a color combination which is at present very popular in all the foreign sections. One could hardly recognize the same hand in this diverging work.

These three men considerably overshadow the other Italians, and nevertheless one would be surprised at seeing so many simple, quiet landscapes, full of sentiment. *Emile Gola* handles the pigment with discrimination and with a free brush. *Ciardi* also adds to the meritorious landscapes; and the splendidly lit sky of "Malaria," by *Misizanetti*, has the right key. Excelling in figure-work are *Cesar Laurenti*, *Léonard Bazzaro* and *Vincent Caprile*. *Grosso's* portraits were well limned.

SPAIN.

Little of note is to be found in this section. The glory of *Velasquez* and *Murillo* has departed, and the paint has dried up on their palettes. New tubes had to be imported from Paris and the ideas came with them. There is even the ghastliness of a morbid decadence, as in *Cabrera Canto's* composition, and where there is anything appealing it is an echo of some voice heard beyond the Pyrenees. The portraits by *Madrazzo*, thoroughly French, are weak; only in "Figure grandeure naturelle," as he calls it, is there meritorious work in the morbidezza. *Jaime Morera* attains to fine mountain views; *Eliseo Meifren* has a broad sweep of land, suffused in pale moonlight.

PORUGAL.

In the Portuguese section the artists are preceded by their king. No. 1 is a pastel by *Dom Carlos I*. It may be passed. The best of the section is the portrait work, which, however is in no wise startling; *Carlos Reis* and *José Malhoa* come first.

JAPAN.

It is to be regretted that a transition is to be noted from old Japanese art to pure European. Sad, indeed, that the Japan artist departs from his own characterful conception to heed Western influences. There are two galleries with old Japan, two with the modern art—shall we call it decadent? Next

time, perhaps, the old will have entirely disappeared. There are yet very fine trees, and flowers, and animals, and clouds in Japan fashion, but also many leaves on which the European taint predominates.

VARIÆ.

An international section contained some works that for various reasons had been omitted in the catalogue. Nothing of great importance was shown there.

The British Pavilion housed a collection of early British art, such as has been rarely brought together. These works, by Reynolds, Gainsborough, Romney, Turner, and others gave one the impression as if the flower of every English collection, public and private, had been selected to demonstrate the glory of British art. It was an astounding, a marvelous display.

In the German Building there was a collection of the exquisite works by *Lancret*, *Watteau*, *Pater*, *Van Loo*, *Detroi*, *Chardin*.

The walls of the Spanish Pavilion were hung with magnificent tapestries, superior to any seen anywhere else. A replica of the *Velasquez* statue at Madrid formed the central decoration.

In the Austrian Pavilion there were decorations by *Mucha*, whose work was also in evidence in the Austrian section of the Industrial Building.

Reference to the Centennial division of the French art section must for the present be deferred.

A LIBRARY FOR ARTISTS.

THE library of the Salmagundi Club has been enriched by a gift of 145 books from Mr. J. Sanford Saltus. Over thirty of these are works on costume, a number of which Mr. Saltus has had mounted and bound from plates collected recently in Paris and Nice. One unique volume consists of the large fashion plates for men from 1849 to 1900, the plates having been secured from the "Philanthropic Society of Merchant Tailors of Paris," each plate bearing the stamp and crest of that society. Only one other complete set of these plates remains in Paris, in the keeping of the Tailors' Society. Plates of men's costumes, covering the first half of the century, one plate a year, were collected in Paris for the club last year. In the same manner the costumes for women, one plate for each year, make two more volumes. Mr. Saltus was more than three months in search of several of the prints for years which have become for one or another reason very rare. Thirty books of this lot embrace. Mr. Saltus' collection of works on gypsies and gypsy lore, including the writings of George Borrowe, C. G. Leland and Walter Simson, and the journal of the Gypsy Lore Society of Edinburgh.

One of the features of Mr. Saltus' gifts consists of the beautiful bindings in crushed levants and tooled leather.

W. H. SHELTON.

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The autumnal decoration in the Wanamaker store deserves recognition for its artistic effect. The entire rotunda has been made a temple of nature as she shows herself at the time when "the sere and yellow leaf" flutters through the air. The varicolored foliage is in evidence on the branches, which run up the sides of the rotunda, while in the center trees and old worm-eaten fences form the setting. Stuffed animals everywhere bring to mind the shooting season. The only note of discord is the painting by *Dumont*, "Elephants in the Arena," from the Pittsburg Exposition, which, hanging in the midst of all this, is decidedly out of place.